Performance of team orchestra in folk instruments

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ABSTRACT

This article describes the origins of folk instruments orchestras in detail and their ability to perform in team performances. It is also noted that attention is paid to the range of musical instruments. Scholars' opinions are often cited as expressing their views. The advantage of the scientific article is that it helps the public know that each band of the orchestra has the opportunity to familiarize themselves with the technical and timbre-expressive capabilities of the instruments.

Keywords: Orchestra, teacher, team, performer, conductor, score, music instrument, music, multi-vocal, art, national instruments, composer, chromatisizm, mediant, temperament, range, band.

1. INTRODUCTION

As we know, managing a creative team requires organizational skills and strong will from an artist. The same qualities will help develop future artists. Another important aspect of orchestral class science is that in the course of its transition, the young artist's knowledge becomes enlarged and his thinking is enriched. At all stages of the learning process, lessons are taught in a collective manner, and from the first lesson, it is important that the student learn the regularities of orchestral performance, feel solidarity, and understand all the possibilities of team performance. The melodic and meaningful tone of the music should be expressed through the meaningful movements of the future conductor's hands using the sounds of the orchestra. This requires the student to master the details of the selected work.

One of the main tasks of a future teacher is to guide the student's hand movements. Each stage of specialist training in conducting classes should be focused on practical work. This requires a thorough understanding of the orchestral secrets in the classroom, the ability of each group to get acquainted with the technical and tone-expressive potentials of musical instruments and finally to conduct the concerts directly with the orchestra. In the meantime, future teachers should be able to verbally explain all of the issues related to the activities of the performing teams and the terms of the conductor's profession. From the first stage of training it is necessary to identify and develop the student's level of knowledge, psychology, thinking and music. Another important issue is that the teacher's creative work should serve as a model for the student.

"Only a truly educated person can fight for human dignity, the values of the nation, in short, self-realization, living in a free and independent society, and sacrificing our independent state to a worthy and prestigious place in the world community." [1,2]. Highly educated young generation, regardless of their profession, its high culture and spiritual maturity will help them understand the main purpose of their chosen life, benefit their people and become a true child of their country. In this regard, the importance of higher educational institutions in the field of culture and art training in the country is becoming even more important.

One of the main directions in this is the performance of the team orchestra on Uzbek folk instruments. The multi-instrumentalist orchestra is based on the ancient and modern universal traditions and is a new form of Uzbek culture. The change in the design of traditional musical instruments, the

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emergence of multi-voice performance based on written traditions has been reflected in the emergence of a new education system, compositional creativity and new musical thinking ² [2.34].

Exercises based on the gammas help to master the requirements of the fingering, as well as to improve the performance of the musicians, which should be performed at the beginning of the training as an integral part of each lesson. The teacher supervisor should monitor the sound quality during the gamma exercise, adhere to all the barcodes, and ensure proper performance. This is particularly important because in the process of learning a work of art the artist encounters all the elements mentioned and applies them during the performance. It is also suggested that at the beginning of the lesson, a ton of artistic work planned by a teacher-supervisor will be performed. This facilitates the purity of intonation in both the horizontal and the vertical position of the performed musical.

The development of music culture in every region of the world is different. The way we live today allows us to see the different stages of cultural development of the peoples of the world. So the natural question is: are we not able to approach each other in terms of distance? Or do we have no common source, common roots? Of course not. The history of world civilization proves that people interact and develop their best traditions by influencing each other in various aspects, which in turn contributes to the development of a common culture. As a result of the socio-economic conditions, the cultural development relay has been shifting to the East and West regions in different historical periods. The words of T.S. Vizgo best illustrate this point: "Political and geographical boundaries, irrespective of the diverse way of life of the people, are the most important factor in the development of world culture."]³.

How is this situation expressed in terms of the development of musical culture, and if we speak more clearly - how does the Uzbek national orchestra influence its formation? Looking at the aforementioned points, we find that modern musical culture of the Uzbek people is based on monodical art, and that "in the antiquity of Central Asia, it was a complex and all-encompassing event created by the interactions of various peoples" [4.128]⁴. V.A. Uspensky analyzes the music culture of the 30s of the last century, emphasizes that the possibilities of traditional musical instruments do not correspond to the modern social demands of the time, emphasizing that the weak and rapidly diminishing tone of the instruments is at odds with the new artistic conditions of the time. "The issue of creating large musical ensembles and reconstructing national instruments has since become one of the most pressing problems" [5.1–2]. In the 30-50s of the last century there were two main standards in the development of this problem: the first - the ancient national traditions of the Middle East and the second - the traditions of the modern era. It is also worth noting that the harmonious multi-instrumentality created by the twelve-step temperament and chromatisizm has become an important factor in the development of musical performance in Central Asia and Kazakhstan, especially in Uzbekistan.

Work on the establishment of national orchestras in various regions of the world (including Central Asia), as well as an analysis of the historical path of the formation of a symphonic orchestra, gives us the opportunity to develop a number of principles for the formation of orchestral performances. Analyzing the following, we can see that the aforementioned can be considered universal because it is possible to observe the continuous participation of multi-vocal orchestra teams, wherever and at any time.

Now, going back to the intrinsic nature of our topic, we must note that the term "orchestra" refers to the meaning of a collective organism formed in Western Europe at the end of the eighteenth century with all its features. In other words, the concept of an orchestra means a team of musicians who combine some kind of musical group. But at the same time, we see that in the Oriental music literature, both the traditional ensemble and the multi-vocal community are described as "orchestral" (V.Belyaev, F.Karomatov, I.Eolyan).

From the foregoing, the requirements for setting up a modern orchestral team can be summarized in the following: a twelve-stage temperament multi-volume sound based on a harmonized sound, a family of musicical instruments, a written tradition, and, finally, a repertoire. Creation of national orchestras (Neapolitan, Russian, Ukrainian, Uzbek, Kazakh, Azerbaijani, etc.) was based on these principles.

² Левиев А. "Ўзбекистон Республикасида халқ чолғулари ижрочилиги маданияти". Т., 2010. 34-б.

³ Вызго Т.С. «К вопросу национального и интернационального в современной узбекской музыке» (макола).

⁴ «Интернациональное и национальное в искусстве» тўпламида, М., 1974, 156бет.

The prevalence of multi-voice in the performance of national musical instruments has raised the issue of musical instrument in the first place, and this issue is not new. This issue has arisen since ancient times and has been studied by the theorists of different countries for centuries.

Different sounds lines (i.e. Pythagorean sound lines) that emerged and replaced each other in the historical development of musical culture, flat and uneven temperaments could not fully respond to the emerging musical thinking - the multi-sound system. But by the time of the day a twelve-stage, flat-tempered, chromatic sound was created. In the words of Yu.N.Tulin, the emergence of this sound "has made an important milestone in the historical development of music art around the world" [6.68].

The composers' active search for harmonic instruments, as well as the process of improving musical instruments in music practice, have allowed for the creation and development of a twelve-stage flat-tempered chromatic sound, resulting in a temperament of multi-sound system.

In 1935, a group of masters led by the renowned musician A.I. Petrosyan started work on radical improvement of the Uzbek national instruments to create a multi-sound orchestra. The sound lines of the dutar, tanbur, rubab, and dulcimer instruments with the height of the tonality were tempered and chromatically modified. The instruments with different sound lines were brought to the twelve-step flat-tempered chromatic norm. Tonalities that are freely fastened and moveable on the instrument handle are replaced by temperaments that are firmly fixed. However, it should be noted that by this time, some traditional instruments (dutar, rubab) had a tendency to naturally switch to chromatic sound. The temperament and chromatisizm work on the instruments has been shown to yield new results in the development of a new thinking system, that is, multi-voiced. According to B.Asafev, "flat temperament has been a set of melodies that have an equal effect on the music process" [7.326].

The next principle of forming an orchestral culture of music has set the goal of creating a kind of band or family of musical instruments. These groups were designed to be the main type of instruments, and should include all registers from bottom to top. Thus, different types of Uzbek instruments, which were widely used in performing practice and differed by the sound method, were selected.

As mentioned above, the task of creating a single band with the standard orchestral range of basic types of instruments, and as a result of research on dutar and rubab instruments, one of the leading orchestral groups, a group of percussion instruments was formed; violin for bow instruments, and dulcimer was the standard for families of percussion. The other two groups of the Uzbek orchestra formed a slightly different style. Their unity was embraced in terms of sound. The family of blown (drum) instruments included partially improved traditional musical instruments (flute, double flute). Changes in these instruments have made it possible to play modern notes. The flute was the basis of the orchestra's creation of the flute-piccolo instrument, the highest instrument of all time. The percussion families consisted of Uzbek and European instruments.

The emergence of musical families greatly increased the range of the orchestra on one hand, enriched the vocal and timbre diversity, and on the other, made the team independent of each family group, namely dutar, dulcimer, plectrum, bow and so on. It should be noted that the relative ease of learning how to play these instruments is of great importance.

Another important factor in the creation of orchestras was to bring their performance to an international standard. It is well known that in the world practice and in the CIS countries the height of volume of first octave lya has been generally accepted as 440 Hz (440 vibrations per second) since 1936. The organizers of the Uzbek Orchestra also adopted this unit as a standard. From this point of view, they have faced considerable difficulty in improving the work on wind instruments. This is because the size and the sound of some kind of instrument affect the volume of the main sound. In order to solve the problem of flute and trumpet, the researchers selected the same soundtracks of the first type of octave lya from a variety of different types and produced the same copy. It was enough to move the instrument's reed up or down in order to bring the main tune to the first octave. In strings, set plectrums [8] were installed and appropriate adjustments were made according to the laws of family organization.

The recording of musical sounds has been influenced by the peoples of the East and the West in the process of improving human civilization, and has survived to the present day. In evaluating it, the musician Nazaykinsky comments: "By setting the tone, it reveals its origin. It is in the needs of music and harmony, sound and technique, that is, in the inner tone of music "[9.25]. A.I. Petrosyans aims to examine this situation and introduce it to Uzbek national music: "note writing... has the following characteristics:

1) Features of the musical text that are easy to note, that is, height, strength, size and method.; 2) a full musical description using relatively few expressive means; 3) the international significance of the note.

All of the features mentioned in the writing of note can be summarized briefly and concisely, with three words that are easy to remember: "instantaneous, detailed, international" [10].

The dissemination of note-writing in the world music culture has led to the interplay of different cultures. At the same time, note writing has great meaning within its character. The performer delivers to the listener the contemporary features of the musical features, its peculiarities and the author's artistic views.

Taking into account the above mentioned factors, for the first time in the history of national musical instrument in Uzbekistan, in 1936, the organization of the performance on the basis of note was established. Also, the original sound leveling of national instruments was performed. From wind instruments - flute, surnay, double flute; stringed percussion instruments - dulcimer; group of musical instruments - prima rubab, dutar prima, dutar bass; from a group of bow musical instruments - violin, violin alt, and violin bass. The rest of the instruments: flute piccolo, Kashgarian rubab, Afghan rubab, dutar, tanbur, dutar contrabass, violin bass began to record octave lower or higher than original listening. These are recognized as portable instruments.

It is well-known that reading music requires special preparation from the performer. The famous scientist K. Fischer (Switzerland) emphasizes the great importance of written tradition and says that it has two objectives: "The first is to preserve traditions, the second is its direct connection to the new worldview. Apart from these, the invention of music writing has been important for the preservation and development of music text. As a result of the development of publishing art music has become popular in the world "[11.56-57]. The researcher's recent notes are also relevant to the scope of the topic we are considering, that is, the development of mass performance on national instruments.

Another important factor in the Uzbek national musical culture is the repertoire. It is well-known that from the very beginning of the new national musical direction it was envisaged to expand the repertoire through the processing of folk and composer music. This issue was immediately confirmed by the orchestra, with works such as "Mirzadavlat", "Roger Kashgarcha", "Aspanjoyiman", "Reve ta stogne Dnepr shiroki" show the repertoire of today's repertoire. At the same time, there was a question about the creation of special compositions that show the rich and distinctive features of the national orchestra.

Thus, the practical application of the principles of chromatisizm and temperament, the organization of musical families, the application of written traditions, the improvement of good problems, the solution of the repertoire has led to the formation of a new, multi-vocal team culture of national instruments in Uzbekistan. The existence of five distinct groups in the Uzbek orchestra made it distinctive from other national orchestras. This team has the opportunity to use all the existing styles of music in addition to the rich traditional techniques of performing.

2. CONCLUSION

Summarizing the above, a comparative look at the performances of the Uzbek multi-vocal team reveals the emergence of an artistic identity that is intertwined with the world music culture. It is not an exaggeration to say that the National Musical Orchestra has played an important role in fostering the spiritual, musical and educational consciousness of the people, as well as choral, wind and symphonic orchestras.

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